

PLAYS AND ACTS AT THE THEATRES THIS WEEK

ACADEMY OF MUSIC.
Tuesday and Wednesday, with Wednesday matinee, "Within the Law."
Friday and Saturday, with Saturday matinee, "Oh! Oh! Delphine."

COLONIAL THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, Gracey Scott Company in "Our Wives."

EMPRESS THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, Lucille La Verne Company in "The Idler."

ELIOT THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, "The Cabaret Girls."

LYRIC THEATRE.
All the week, with daily matinees, popular vaudeville and pictures.

SUPERIOR THEATRE.

THEATRE

WITHIN THE LAW.

A few plays of recent years have been so enthusiastically praised by critics and public alike as to deserve a place in the annual treasury of drama of modern metropolitan life. "Within the Law," which Selwyn & Co. will offer here again on Tuesday and Wednesday, and Wednesday matinee at the Academy of Music.

"This play," says Acton Davies, in the New York Evening Sun, "is set forward on the program as a melodrama, and the man who writes the advertisement calls it a drama, but it is neither. It is a play. The killing that is done in the course of the narrative is accomplished with a revolver that shoots smokeless powder and is fired with a Maxim silencer. When the killer finally has the crime fastened upon him, he says to the police inspector, with the conscious pride of a Maxim gun, 'It's a good hit.' The killing that is done in the course of the narrative is accomplished with a revolver that shoots smokeless powder and is fired with a Maxim silencer. When the killer finally has the crime fastened upon him, he says to the police inspector, with the conscious pride of a Maxim gun, 'It's a good hit.'

"Within the Law" has a story back of the shooting in which a young girl goes to prison while not guilty, comes out and evolves a scheme for making society "give up" without actually having to give up. The plot is simple, but it is well told, and it amazes a group of experts, and what they do to the police, who are powerless to convict them, makes the play.

Selwyn & Co. have engaged an able cast for "Within the Law," including Clara Joel, whose performance here last season was so much admired, and the same production which is to be opened here will be presented electrical with that employed in New York and Chicago, where this stirring play was designated the "dramatic sensation of the year."

OH! OH! DELPHINE FOR THREE PERFORMANCES.

The coming of Klaw & Erlanger's elaborate production of their New York musical comedy success, "Oh! Oh! Delphine," to the Academy of Music Friday and Saturday and Saturday matinee, is looked forward to as one of the season's big events. "Oh! Oh! Delphine" is by G. M. S. McElroy and Van Cleave Arthur, and the composer of "The Pink Lady" and "The Little Cafe."

Based upon a French farce, it has a spice and a zest all its own, yet is entirely free from any suggestion of offensiveness or vulgarity. The plot is essentially simple, and there is fun in abundance, and complications pile up with unending variety.

The musical scheme follows fairly closely that of "The Pink Lady." The same character of melodies and ensembles prevails, and sprightliness is the keynote of the score. Fast and furious chases, and rollicking duets abound, and there is one "Venus Walk," which rivals in sweetness "The Beautiful Lady," and is even a better piece of musical composition.

Mr. McElroy's lyrics also are of an exceptionally high quality. Back of each song there is an idea, and it is carried out in a rhyming at once ingenuous and amusing.

In three acts it tells the story of two men who after divorce have married each other's wives. The four meet at a hotel in Paris, France, whether the men have gone to perform their annual military service. There is a general confusion of wives, Alphonse Boucicat, the sturdy, stupid husband, intruding himself, and Vergnon, master of ruses, of his wife, is forced to leave his own wife, Delphine, from the amorous attentions of the colonel, a notorious old firm. At the same time, Victor Joffreau, former husband of Delphine, introduces Delphine as his past wife, in order to deceive a rich widow who does not favor divorce. Exciting complications follow, when Simon, Joffreau's wife, comes to the scene.

The two wives shout defiance at each other, and arrange to give rival dinners in the hotel. In the course of the evening, the couples are reunited, Delphine visiting the widow and Simon to Alphonse. Joffreau, off this time, is traveling about with three girls who are posing for his picture of "Adam Rising From the Earth." His picture is finished, with the exception of a left shoulder, and his search for a model for that shoulder causes still another complicated situation. He finds it at last in Simon, the widow, but finally concludes that his best model, after all, is Delphine, his former wife.

George Riddle, as the butler, will have full opportunity to display his ability, both as a character actor and as a comedian.

Director White has already proved that he is capable of furnishing ample productions, and he will again live up to the reputation he has established.

KELCEY AND SHANNON WITH LA VERNE COMPANY.

"Our Wives," from the pen of two comparatively new authors, Helen Karp and Herbert Kelcey, will be offered by Muriel Williams and the Gracey Scott Company in the attraction for the second week of the present engagement of these popular actors. It is just comedy, all the way through, but comedy of the more unusual, more stimulating sort.

The week upon which the play is built is that during which the play is built, that is, during the week in which it is to be produced. A librettist, who has already won fame in the musical world, withdraws all of his assets in the fact that he has entirely outshone the other sex. He simply informs women, in order to carry out his plan, that they come to be annihilated the by all men in his line, and in an effort to be in a similar

position of a particularly entrancing melody comes to life. He sends for the author, and in this change discovers that she is a woman. However, he finds her a most likable person, and, in the allusion, during which his hobby is no longer than they come to an agreement to let her alone. To be annihilated the by all men in his line, and in an effort to be in a similar

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